

SHADOWS OF MORDOR

GAME TWO OF LORD OF THE RINGS

INSTRUCTIONS



INTRODUCTION

Welcome to **The Shadows of Mordor**, in which Frodo Baggins and Sam Gamgee continue their quest to destroy the power of the evil Dark Lord, Sauron.

In playing this adventure game, you will be assuming the role of characters in J.R.R. Tolkien's fantasy world. You must detail out the actions which your characters are to perform, and the computer will moderate the results accordingly. It should be noted that there are few if any problems in this game which have a single solution. The game has been designed to allow a variety of responses to the adventure problems, some of which are more efficient than others.

The Shadows of Mordor is a brilliant piece of fantasy software thanks to the re-working of many of the game's systems by a highly trained team of idiots. The game system will be familiar to players of **Lord of the Rings Game One**, with the exception of the improvements in the flexibility of play. For instance, it is now possible to talk to characters and give them a string of instructions which they will follow in sequence, rather than painstakingly telling them what to do at each and every turn.

In order to provide players with the host of problems expected from a high quality computer adventure, it has been necessary to take minor liberties with **Lord of the Rings** storyline (it wouldn't be much of a game if there was no challenge to interrupt the storyline of Tolkien's master work), and thus we hope that you will see them in the light in which they were intended, and not as blasphemous attempts to butcher one of the great works of fantasy literature. The essential atmosphere of Middle Earth remains unchanged, and we trust that it always shall.

Good luck, and don't let the Balrogs bite.



GETTING STARTED

The Shadows of Mordor is loaded into your computer using the normal procedure for your machine. While loading the cassette, your computer will not load parts of the tape. This is intentional. It is not a loading error. The parts not loaded are used when you fail, or when you end the game so that you can start again. Do not adjust your sets — reality is at fault.

Once the game is loaded, you will find yourself being asked the question:

WHICH HOBBIT CHARACTERS WOULD YOU LIKE TO PLAY:

Frodo or Sam?

By typing in the name of one or both hobbits, you enable yourself to assume the identity of the specified character during the game. If you simply hit RETURN without making a choice of character, the computer will assume that you will play the role of Frodo, and you will not have the option of playing the role of Sam.

When you choose to play just one character, the computer will take control of the other character and ensure that his actions are in keeping with his personality. It also means that whenever you wish this character to perform specific actions for you, you will need to instruct him by talking to him, using the SAY TO command.

When you play more than one character, the computer will perform some basic actions for the hobbit not "in play"—for instance, while you play Frodo, Sam will follow you around (unless told otherwise). If you choose not to play both characters at the beginning of the game, the computer will more fully "animate" your companion.

The command to change from one Hobbit character to another is:

BECOME (name).

such as "BECOME FRODO." Note you must add the full stop, and you can only BECOME one of the Hobbit characters you have specified at the beginning of the game.

An alternative to the BECOME command is the I AM command, which works in the same way and has the same effect:

I AM FRODO.

Alternatively, both commands can be omitted, and just the name of the character you wish to become entered:

FRODO.

You are now ready to commence play. A description of the area around you will now appear, allowing you to perform your first actions as the chosen character.

ACKGROUND

Three Rings for the Elven-kings under the sky,

Seven for the Dwarf-Lords in their halls of stone,

Nine for the Mortal Men doomed to die,

One for the Dark Lord on his dark throne

in the Land of Mordor where the Shadows lie.

One Ring to rule them all, One Ring to find them,

One Ring to bring them all and in the darkness bind them
in the Land of Mordor where the Shadows lie.

In a previous age of the Earth, in a time when the Elves were powerful and men less prolific, the great Rings of Power were made. Great magical powers were granted to the wearer, but only if the ringbearer knew how to draw and shape the power of the rings. Sauron, who was fair to look upon in those days, helped to make the 19 lesser rings, which were given to the great and powerful lords of the Earth. In secret, Sauron made the One Ring, a ring which would enslave the bearers of the lesser rings to his will. After tying most of his power and magic into the Ring, his task was finally complete, and the ring's power flooded forth.

* * * * *

Millennia later, through a long and tortuous path, the ring has somehow ended up in the hands of Frodo Baggins, a Hobbit of the Shire. Sauron has risen again, and seeks for his ring to gain the power he needs to snuff out his beleaguered enemies. Fleeing the Shire, Frodo and his companions reached Rivendell, an Elven stronghold, where a party was formed to help Frodo destroy the ring by casting it into the volcano ORODRUIN where it was made, deep in the heart of Mordor itself.

After a long and dangerous journey, the party reached the hidden Elf kingdom of Loth Lorien, where our last game left the party setting off down the great river Anduin in elven boats. The first leg of the journey was over, but at the cost of Gandalf the grey, the party's wizard and leader.

The second game begins at the edge of Lake Nen-hithoel, at the end of an uneventful journey down the river. Frodo and Sam have left their companions on an island in the middle of the lake, and have secretly gone on alone to continue their quest. Somehow our intrepid adventurers must negotiate the desolate wastelands and cross the evil mountains which surround their enemies' homeland. The way is dangerous and unknown, but will Hobbit cunning and home grown courage be enough to overcome the enemy? Who knows. I'm certainly not going to tell you. Play the game and find out for yourself!



COMMUNICATING WITH THE COMPUTER

The Shadows of Mordor game includes a very sophisticated program, **ENGLISH**, which can understand your instructions in everyday language.

More details are given later in this booklet about the power of INGLISH, but the important thing is that you can enter your commands freely and the computer will then react according to your requests.

The computer program **The Shadows of Mordor** has a very large vocabulary, so you should not have any difficulty in expressing your ideas and commands. Your commands will usually take the form of actions, and at the back of this booklet you will find an abbreviated list of the actions you can carry out. The power of INGLISH together with the very large vocabulary of over 800 words makes this one of the easiest and friendliest adventure games ever published on micro-computers.

Moreover, if the computer is not sure of something that you mean, or if you are ambiguous in any way, it will ask you for clarification.

The computer is also your source of information on what is happening to you, where you are and the characters around you. Some things may not be readily apparent to you, and thus can prove dangerous to the unwary player.

Performing Actions

INGLISH is one of the most sophisticated language-recognition programs ever developed for micro-computers. It allows you to communicate with the program in a language and structure that is familiar to you.

The rules of INGLISH are simple. The main thing to keep in mind is that each instruction must be in the form of "verb-then-noun", where the noun (or pronoun) can also be implied.

Each sentence must have a verb.

The following examples in this instruction booklet are a guide to the way INGLISH sentences can be constructed. Note however that the specific examples shown may not be valid in this adventure.

When an action does not directly concern any object, only a verb is necessary, e.g.

WAIT

LOOK

This is also the case if you simply wish to travel in some direction, e.g.

SOUTH

EAST

If the action concerns an object or a person, this must be identified by a noun, English grammar applies, and the order of the different parts of the sentence is not critical, e.g.

WEAR THE RING

DROP THE ROPE ONTO THE TABLE

Adjectives that describe nouns must come before the noun. If it sounds right in English, it is probably valid in ENGLISH, e.g.

THROW THE HEAVY AXE AT THE HORRIBLE ORC

LIGHT THE WOODEN PIPE WITH THE MATCH

Terms used when making an instruction to the computer must be free from ambiguity. If there were two doors in a room, one red and one green, and you were to say:

GO THROUGH THE DOOR

then the computer is placed in a quandry as to which door to put you through. In such situations, the program will put you through the first door it finds, which may not be the direction you intended.

In this case, it would be better to specify exactly what you mean:

GO THROUGH THE GREEN DOOR.

Prepositions

The meaning of many verbs can be altered by the use of prepositions, such as ON, OFF, ONTO, and so on. Examples of ENGLISH sentences using prepositions are:

ATTACK WITH THE SWORD

PICK UP THE RING

Prepositions in ENGLISH usually go before the noun, but in some cases it sounds more natural to have them after the noun, such as:

TURN THE LIGHT ON

LEVER ROCK WITH BRANCH SOUTH

Prepositions can also be used to specify the position of an object, or where you wish an action to be performed, such as:

PUT THE GOLD INTO THE BAG

TAKE THE GOLD AND RUN

Use of "AND"

You can use the word AND in all its normal meaning in ENGLISH. This means, among other things, that you can enter more than one sentence or perform more than one action at a time.

TAKE THE LAMP AND THE MATCH FROM THE CUPBOARD

DROP THE SHORT AND THE LONG SWORDS

TAKE THE GOLD AND RUN

Use of "ALL"

It is possible to use the word "all" instead of a direct object when making a command to the computer, e.g.

"TAKE ALL"

"KILL ALL BUT FRODO"

Be careful when using this technique, as the player character is included in the term "all"...

Punctuation

Sentences can be separated by the use of punctuation. You can use commas and full stops as you normally would.

The only limitation the program places on your commands is that your command should not be more than 128 characters long.

Conversing with Other Characters

The Shadows of Mordor adventure also allows you to talk and converse with the characters you meet on your journey.

On encountering a person on your journey, you may wish to speak to them. The general form is:

SAY TO (name) "(sentence)"

e.g.

SAY TO GANDALF "HELLO"

This is usually sufficient to draw most characters into conversation.

You can ask the characters within earshot to do specific commands that are of use to you, such as:

SAY TO SAM "KILL THE ORC WITH THE SWORD"

SAY TO SMEAGOL "TAKE THE GOLD FROM THE ORC"

Of course, because all the other characters have an independence of their own, there is no guarantee that they will do what you ask of them. Their decision will be based on a number of factors, including their allegiance to you, what they are currently doing, and so on.

Some characters that you encounter will have messages for you that they will deliver only when you identify yourself, or ask them certain questions.

In order to solve **The Shadows of Mordor** adventure, it will be necessary for you to become familiar with the SAY TO command. This is because some of the problems you face can only be solved by cooperating with the other members of the party. Each character also has his own limitations, such as strength and so on.

Be warned that sometimes a certain character will be required in order to succeed with a certain action. Thus it will be necessary to become familiar with the varied talents of your party members.

The Shadows of Mordor allows you another method of instructing the hobbits in your party on what to do. This is done by taking over their character for the time being, using the **BECOME** command. (It is recommended that you should be familiar with the adventure from a single player point of view before tackling the multi-character game.) e.g.

BECOME SAM.

(Note that you can only become one of the two hobbit characters you have selected at the beginning of the game.) This technique can be used whenever the player wishes to detail out complex actions to a character, or wishes to react to ongoing situations that will confront the character. This is a useful means of conducting operations without endangering the ring, or for controlling the party if you wish the hobbits to split up and go separate ways.

Special Adventure Commands

As well as the extensive **ENGLISH** vocabulary, there are a few commands which are specific to **The Shadows of Mordor** adventure, and which are used to help you control the game.

The following is a list of these special commands:

LOOK (can be abbreviated to L): Describes where you are, what you can see, and all possible exits. This command should also be used after you take over the role of another character (using the "become" command) who is at another location.

INVENTORY (can be abbreviated to I): Describes all your inventory that you are currently holding or carrying.

EXAMINE: Although this is a standard **ENGLISH** word, special mention of it is made here because this command is very useful in trying to obtain more information about your surroundings in Middle Earth. Examining objects often reveals information about those objects that is not readily apparent from a cursory look.

SAVE: This command allows you to save the game for play at a later time. After entering the command, the program will prompt you for your tape or disk for saving the game. The saved game has all the details of what is happening throughout Middle Earth, including all the other characters and locations. After you have saved the game, play will continue normally. This command is especially useful before embarking on a dangerous course of action.

LOAD: Loads a previously saved game. Once again the program will prompt you for your tape or disk. After loading, play continues from the point where the game was saved.

SCORE: Tells you what your percentage is so far.

PAUSE: Suspends the game until another key is pressed.

QUIT: Stops the game and returns to the beginning. Because of memory limitations the information about Middle Earth at the beginning of the game is not stored in memory, but needs to be loaded in. Following this command, the computer will prompt you for the tape or disk; if the tape is requested, rewind the game tape and place in the cassette recorder in the normal way.

Abbreviation of Commands

The abbreviation of your commands is quite permissible. For instance, if you wish to attack a green knight, you might say:

KILL GREEN WITH SWORD

The computer will see that "Green" corresponds with the green knight. Note also that the definite article "THE" can be omitted at will. In most circumstances, the computer will understand exactly what you mean.

Unfortunately, if the Knight stood before a green door, then "green" no longer serves to identify the Knight only, in which case you could write:

KILL KNIGHT WITH SWORD

Multiple entries are easily effected simply by placing a comma between your instructions e.g.:

OPEN BOX, TAKE AXE, GIVE AXE TO SAM

Each of the commands in the sentence will be dealt with by the computer in order.



THE SCREEN DISPLAY

On your screen will appear (in normal script) the adventure description – the text which describes your surroundings, and the happenings around you. Upon entering a new location, the computer will give you a full description of the area, and the objects that are in plain sight. You will be given a list of the exits that you can currently see.

The second time that you enter a location, the computer will only give you a brief description of where you are. If you wish to obtain a more complete description, you can simply enter the command LOOK, and the computer will repeat the lengthy text.

Below the adventure script, an arrow indicates your "instruction window"; the space in which you will type in the actions that you wish your characters to perform. This will appear on the screen in capital letters.

Once you have typed in your commands and hit the RETURN/ENTER key, the computer will either acknowledge your action, or inform you that it does not understand you for some reason. Once the computer has acknowledged an entry, it will print any new text which results from your actions, and then indicate that it is ready to receive a new instruction.



GENERAL RULES IN MIDDLE EARTH

General

- A map of Middle Earth can be found in each book of **Lord of the Rings**, in the inside rear cover (map one).
- During the adventure, you will encounter many objects. Some are usable as weapons, others are intended as food or drink, still others are used as containers in which to carry other things. Liquids behave as such: They cannot be carried about without a container. You cannot lift too heavy an object, or carry too great a load.
- Most containers must be opened in order to reach their contents. Once a container is open you may look it or take the objects that are held within. Once the objects inside a container have been exposed, they may be used. Some containers may be transparent, allowing you to see their contents without opening the container itself.
- Some doors are locked, this means that either the proper key is required to unlock them, or that someone on the other side of the door must open the door for you.

Finding Your Way

SPECIFYING DIRECTION

There are assumed to be ten possible directions of travel:

NORTH, SOUTH, EAST, WEST, NORTH EAST, SOUTH EAST, NORTH WEST,
SOUTH WEST, UP and DOWN.

It is possible to abbreviate the words used to describe directions down to a single letter for each word, e.g.

NORTH EAST

NE

Are both valid entries for movement instruction.

PASSING THROUGH PORTALS:

If you want to go through an entrance, such as a door or window, it is quite possible to say so, e.g.:

GO THROUGH OPEN DOOR

LIGHT AND DARK

In some areas, there will be no natural light. Unless you have the means to create light – such as matches and a candle – you will receive no description of the area that is in darkness. Once a light has been struck, you will be able to see the area in question.

Additionally, hobbits don't move well when they can't see where they're going – a problem other creatures may not share!

MAPPING

It is suggested that you keep a map of your travels to assist you in finding your way. Be warned! Maps cannot be entirely relied upon.

COMBAT

Hobbits are poor fighters, but brave. It is not possible to attack any inanimate objects. These must instead be BROKEN. A weapon is required in order to attack any enemy. A weapon may also be used to break objects.

To attack your opponent, you must tell the computer that you wish to kill the creature with a specific weapon, e.g.

KILL WOLF WITH SWORD

No matter how well you arm them, be wary of throwing Hobbits into the midst of gory battle. Being furry footed little runts, they have a tendency to die with spectacular suddenness.

Persistence in combat is rewarded, but be careful. Most opponents hit back, and an already wounded character is much more susceptible to being killed than a healthy one.

Carrying Items

During the course of play, it will become necessary to pick up and carry inanimate objects. Once you have found an item, you need simply take the item in order to pick it up and carry it, e.g.:

TAKE ROPE

To check on the equipment that you are already carrying, simply make an inventory of your character, e.g.:

INVENTORY

To rid yourself of an item, you need merely drop it, i.e.:

DROP ROPE

As an alternative, you may give the item to another member of the party, e.g.:

GIVE ROPE TO SAM

In addition to adding weight to your burden, some objects increase your effective size. This can be troublesome if you intend to go through a small door or tunnel, so beware of adopting the pack-rat syndrome.

FATIGUE, WOUNDS AND EATING

All characters are rated for their strength and stamina. During the game these characteristics may suffer from combat, or simple weariness.

As a character takes wounds, its strength becomes lower, and its hold on life more tenuous. As time passes, characters become more and more tired as their energy is used up. Highly strenuous activities, such as combat, may exhaust you even more.

Legends and Common Knowledge

For players who are unfamiliar with Tolkien's Middle Earth mythos, we provide the following information on the places and creatures of which Frodo and Sam could be expected to know through legend and rumour.

DAGORLAD: The desolate, lifeless plains which lie before the gates of Mordor. "Dagorlad" is the Sindarin word for "Battle plain", for it was here that the might of Sauron was defeated in the final battle of the first war of the Ring. With his armies destroyed in battle, Sauron retreated to his fortress of Barad-Dur, where he was finally defeated in mortal combat after a seven year siege by the forces of the Elves and the men of the west.

THE DEAD MARSHES: A gloomy waste of trackless swamps which lie to the west of the plains of Dagorlad. The marshes first began to spread when Sauron once again began to extend his influence into the lands of Mordor during the middle years of the third age, and they soon swallowed the graves of the Men and Elves who were slain in the battle of Dagorlad so many years before.

EMYN MUIL: A knotted range of hills which lie between the Anduin river the Dagorlad plains.

HARAD: A patchwork of minor kingdoms and city-states which devote the bulk of their time to warring with the peoples of Gondor. They thus formed a ready made ally for Sauron upon his return to power.

MINAS MORGUL: Originally titled **Minas Ithil**, the "tower of the rising moon", this twin city to Minas Tirith (the current capital of GONDOR) fell to the NAZGUL and their armies many years before Sauron's re-appearance. Now named **Minas Morgul**, "the tower of death", the fortified city of Minas Morgul is the home base of the NAZGUL and their evil armies.

MORDOR: The realm of Sauron. Already bleak and infertile before the advent of the Dark Lord, Mordor is now chiefly composed of poisoned wastelands and plains of ash. At the centre of the realm lies mount ORODRUIN, the volcano in which the ring of power was forged. Close by lies the fortress of BARAD-DUR, where Sauron holds his court. Mordor is ringed with impassable mountains which provide it with unsurpassable protection against attack. The only two passes through the mountains of shadow are fortified and guarded, although the mountains also harbour older secrets of their own.

MORGUL VALLEY: The once fair valley in which lies the tower of Minas Morgul. The valley is now choked with rotteness and decay, poisoned waterways and noxious flowers.

NAZGUL: The nine ring-wraiths, perhaps more familiar to the player as the "Black riders" of Game One. After the disaster at the ford of Rivendell, where the Nazgul lost their black horses, Sauron gave his servants fearsome flying creatures which had been bred from eyries discovered in some dark recess of the mountains of shadow. Thus mounted, the Nazgul took to the air to further their search for the ruling ring.

SAURON: The Dark Lord. The embodiment of evil in Middle Earth. Once thought to have been destroyed during the wars against him in the second age of the world. Sauron has re-arisen to once again attempt to spread his power over all of Middle Earth. Sauron seeks to recover his Ring of power in order to gain the strength that he needs to complete his conquests and enslave all right thinking people everywhere.

Possible Actions:

Below is a list of all the verbs that the player will need to play the game. The verb list has been divided into two sections. The first section is composed of directions which the computer will understand for character movement, the rolling of rocks etc. The second section contains the verbs which the characters may use in performing actions. Any verb in this section which is underlined does not take any game time to perform.

NORTH, SOUTH, EAST, WEST, NORTH EAST, NORTH WEST, SOUTH EAST, SOUTH WEST, UP, DOWN.

BECOME, BREAK, BREAK WITH, CLIMB UP, CLIMB DOWN, CLIMB INTO, CLIMB OUT OF, CLIMB ONTO, CLIMB OFF, CLOSE, COOK, DRAG, DROP, DROP IN, EAT, EMPTY, EMPTY ONTO, EXAMINE, FILL, FILL WITH, GALADRIEL, GET, GET IN, GET OUT, GIVE TO, GO FISHING, GO THROUGH, HELLO, HELP, HOLD UP, INVENTORY, JUMP OVER, JUMP OFF, JUMP ONTO, JUMP OUT, JUMP THROUGH, KILL, KILL WITH, LEVER (direction), LEVER OVER, LIGHT, LIGHT WITH, LOAD, LOOK, LOWER, MAKE, NO, OPEN, PAUSE, POLE, POUR ON, PROMISE, PULL ON, PUT ON, PUT ONTO, PUT OUT, QUIT, RAISE, REST, ROLL (direction), ROLL OVER, SAVE, SAY TO, SCORE, SPRINKLE ON, SPRINKLE WITH, STOP, SWIM, TAKE, TAKE OFF, TALK TO, THANK YOU, THROW AT, TIE WITH, TIE TO, UNTIE, WEAR, YES.



© 1987 Beam Software

Credits

The Faceless Programmers Cooperative
Cover illustration © 1986 Ted Nasmith

This program is published with the co-operation of the Tolkien Estate and their publishers Unwin Hyman. The plot of Lord of the Rings, the characters of the Hobbits, and other characters from the Lord of the Rings are copyright © Unwin Hyman 1966, 1974, 1979, 1981.

Warning: Infringement of copyright is a criminal offence. Copying, lending, hiring, public broadcasting, transmission or distribution other than in the original packaging are prohibited without express written permission from Melbourne House Pty. Ltd. All Melbourne House products are sold subject to our terms and conditions of sale, copies of which are available on request.

